



Figure 74: MN 12, Spalding House, 1842, Lebanon. Photograph: Brian Cowherd, KHC, 1977.

Italianate

Like the Greek and Gothic revivals, the Italianate style is an early-mid 19th century romantic revival. It was, however, modeled after Italian villas rather than classic temples. Characteristics of the style include flat or low pitched roofs with box gutters, bracketed cornices and tall and narrow windows with applied ornamental lintels and low sills, and an emphasis on verticality. The purest examples of the style in the survey area are found in the larger towns, as at the 1842 Spalding House near Lebanon (MN 12, Figure 74) or the 1884 Covington Teacher's Institute in Springfield. More than 40 years separate the two, illustrating that although the style is introduced by the middle of the nineteenth century, its influence continues on for some time.

In Kentucky, the tall and narrow window proportion becomes particularly pervasive, showing up even on extremely modest dwellings of the early twentieth century, as at MN 604 (Figure 79) and at WS 453 (Figure 109). Perhaps it is a bit of a reach to associate those two examples with the style, but in the survey area, examples of Italianate influence are found mostly where it is intermingled with other styles, as at the Glasscock house near Beech Grove (MN 688, Figure 53, Figure 54, Figure 77, and Figure 80). There, the house has a single gable Gothic shape, but details are drawn freely from other styles: the tall, narrow windows with bracketed, applied

arches (Figure 77) have Italianate influence, while the interior stair (Figure 80) shows a whole range of Federal, Greek Revival, and Italianate influences. Other examples include the Harmon house in Mackville (WS 172, Figure 76), a sort of Queen Anne/Colonial that also has the Italianate type windows mentioned above, and MN 961, near Bradfordsville (Figure 78), a late nineteenth-century, Gothic/Italianate/Queen Anne/Colonial cottage.



Figure 75: *WS-S 20, Covington Institute Teacher's Residence, 1884, Springfield. Photograph: Steve Gordon, 1982.*



Figure 76: *WS 172, John Harmon house, late nineteenth century, Mackville.*



Figure 77: MN 688, Glasscock house, window detail, Beech Grove vicinity. See also Figure, Figure 54, and Figure 80.



Figure 78: MN 961, a small house with elements of Italianate, Gothic, and Queen Anne styles, 1860s-1880s, Bradfordsville Vicinity.



Figure 79: MN 604, Early twentieth century, Bradfordsville vicinity. A double-door house of no particular style, but with the vertical window proportions associated with the Italianate style and front doors consistent with Arts & Crafts style.



Figure 80: MN 688 staircase, Federal/Greek/Italianate style, in a house that also has Gothic elements. See also Figure 53, Figure 54, and Figure 77.

The Queen Anne style is a late 19th century style associated with large houses which often have steep gables, asymmetrical massing, and sometimes have corner towers, turned spindlework porches, and decorative shingle detailing. There are several closely associated styles of the late nineteenth century, including Shingle style, Stick style, and Richardsonian Romanesque, none of which were found in academic form in the current survey. Virginia and Lee McAlestar point out that the Queen Anne style “is most conveniently subdivided into two sets of overlapping subtypes. The first is based on characteristic variations in shape; the second on distinctive patterns of decorative detailing.”²⁵

Figure 166, a design by the architect George Barber, is a good example from the period style books of the asymmetrical massing common to the style. Although Barber calls it a “Colonial” style house, based upon the decorative details such as the Palladian window centered above the classic pediment of the front porch, the overall massing of the house is very much in the Queen Anne style. While the massing is not as complex as this published example, we can see similar influences at work in the large house at MN 917 (Figure 81), a mainly Colonial Revival house with the massing and some of the detailing of the Queen Anne style.



Figure 81: *MN 917, late nineteenth-early twentieth century, Bradfordsville vicinity. Victorian/Queen Anne massing, with Colonial Revival detailing.*

²⁵ Virginia & Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1993), 263.

WS 171 (Figure 82) is a good example of a house that has the asymmetrical massing of the Queen Anne style and also consistent detailing, particularly on the porch decoration and the peak brackets of the right hand gable. With the partial returns on the cornices, the house can also be said to have some Colonial Revival influence as well.

Just 12 houses of this style were found in the survey area. However, the small number of buildings that rise to the level of being readily identifiable examples of Queen Anne style doesn't fully reflect the style's impact on the region's resources. Many of the buildings identified in the survey as having no particular style have elements of Queen Anne mixed with elements of other styles. The Thompson house for example (MN 384, Figure 83), achieved its current configuration through a series of alterations, and thus has elements of Italianate/Victorian, Colonial Revival, and Arts and Crafts, as well as some windows very much in the Queen Anne style (Figure 84), with the characteristic diamond pane and multi light upper sash. Knowledge of styles helps us to decode the complex history of houses such as the Thompson house. However, as we have seen with WS 171, styles may also be intermingled within the same period.



Figure 82: *WS 171, John Harmon House, late nineteenth century, Mackville.*

MN 930 (Figure 85) is a typical example of the use of the Queen Anne style in the survey area. Although it seems somewhat restrained in its use of decorative detail, the house may have lost some elements with the application of aluminum siding in the 1950s or 1960s. It retains two turned and sawn spindle work porches (Figure 86), with star cut outs in the brackets that may be a patriotic reference. Even more restrained examples in the survey area are typified by the house at MN 666 (Figure 87), which has an asymmetrical, but straightforward T-plan, and decorative detailing limited to the gable peak and the porch posts and brackets.

The limits of categorizing things by style can be seen in an example such as WS 477 (Figure 88) where the only apparent stylistic detail is found in the decorative trim of the porch brackets. Inside we might find other stylistic details in mantles and other trim, but the exterior is very restrained in its use of decoration, relying instead on the quality of craftsmanship and materials to present itself as a solid and comfortable house. Decoration is limited to those areas where it will have maximum visual impact with minimal effort.



Figure 83: MN 384, Thompson house, late nineteenth-early twentieth century with later alterations, Loretto. See also Figure 84.



Figure 84: MN 384, detail of front window. See also Figure 83.



Figure 85: MN 930, late nineteenth century, Bradfordsville



Figure 86: MN 930, Porch ornamented with sawn and turned elements, late nineteenth century, Bradfordsville.



Figure 87: MN 666, Late nineteenth-early twentieth century, Gravel Switch vicinity. The outbuilding just visible behind the house to the left is found in Figure 132.



Figure 88: *WS 477, early twentieth century, Mackville vicinity.*



Figure 89: *WS 762, R.C. & Nell Bottom House, early twentieth century, Mackville. The front entry, just visible at the right, has a smaller pedimented entry porch.*

Colonial Revival

The Colonial Revival style is not really one style, and in some cases, early examples may be confused with late examples of Federal and Greek Revival. Buildings modeled on colonial American precedents begin by the late nineteenth century even as some of the styles they borrowed from continued on. Twenty-four examples in the area were coded as “Colonial Revival,” ranging in date from the 1880s-1950s. As with other styles, Colonial Revival has a broader influence on the resources than twenty-four examples suggest. The Colonial Revival style begins in the later half of the nineteenth century with a renewed interest in America’s history and finds its expression in elements such as colonnaded porches and pedimented entry ways. Two early twentieth century examples are the Bottom house in Mackville (WS 762, Figure 89), and the Mudd house in Fredericktown (WS 345, Figure 90). As we have seen before, the style is often intermingled with other styles (WS 415, Figure 91).



Figure 90: *WS 345, Lee Mudd house, early twentieth century, Fredericktown.*

A new wave of Colonial styles in the early – mid twentieth century are closely associated with the rise of an interest in older American architecture and early efforts at historic preservation through such efforts as the restoration of Colonial Williamsburg. Related developments in Kentucky include the construction of the Lincoln Birthplace memorial at Sinking Spring Farm near Hodgenville in 1909-11, the reconstruction of Old Fort Harrod (Pioneer Memorial State

Park) in Harrodsburg in 1927, and the reconstruction of Lincoln's Boyhood home in 1933 near Athertonville in Larue County, all helping to re-popularize log construction, as at MN 348 (Figure 92). The preservation of sites such as Ashland, the Mary Todd Lincoln House, Liberty Hall, My Old Kentucky Home, Shaker Village at Pleasant Hill, and the Vest Lindsey House all helped to popularize revival styles locally. At the same time, the rise of auto tourism took more people farther from home than in the past, and restored houses of important ancestors were among the favorite destinations.



Figure 91: *WS 415, Hattie Mudd Badgett House, early twentieth century, Fredericktown vicinity. .*

Styles in the twentieth century grow increasingly national in scope. Now style is not only distributed through popular literature and plans, it is also distributed through the mail order of whole houses. MN 328, the Dant house, for example (Figure 93) is a Dutch Colonial with interior detailing in something of a Federal mode (Figure 94). It is said by the current owner to be a Sears House built in 1936. It is similar to a model they sold called the "Rembrandt," offered in 1921-26, although the doorway and some of the detailing differ (Figure 95). There were several companies that sold mail-order house, although Sears is perhaps the best well known.

Other companies included Aladdin, National, Montgomery Ward, Sterling, and Liberty.²⁶

Another house in the survey areas that has similarities but not a verified match to a catalog house model is MN 924 in Bradfordsville (Figure 172) which is quite similar to an Aladdin house - the “Concord” (Figure 171).



Figure 92: MN 348, Early-mid twentieth century, Saint Francis. *This house is on the site where a distillery once stood, and may be associated with that operation.*

In addition to style, the Colonial Revival movement is strongly associated with particular forms. One of the most popular forms is the Cape Cod type, much like MN 263 (Figure 96), WS 770 (Figure 97) and MN 9 (Figure 98). The Cape Cod is a one-and-one-half story house, typically two rooms deep on the first floor and a single room deep on the second, with a central entry into a small entry hall or directly into the living room. This form has a strong influence on a house type, the American Small House or the minimal traditional, which is typically but not always Colonial Revival in style. Cape Cod or not, many Colonial Revival houses have symmetrical form with strong emphasis on the central doorway such as at WS 345 (Figure 90), the Dant house (MN 328, Figure 93), MN 263 (Figure 96), and the Graham house (WS 770, Figure 97). Other examples include the curious structures at WS 349-350 (Figure 99 and Figure 100), moved to the current site from Fort Knox in the late 1940s. These have the five-bay façade with center entry reminiscent of center hall plan houses first popular in America in the eighteenth century, but are intermingled with other contemporary styles such as Arts & Crafts. Finally, the Colonial style is often applied to forms more closely associated with other styles. Bungalows and

²⁶ For a more in-depth discussion of prefabricated housing in Kentucky, see Cynthia Johnson, House in a Box: Prefabricated Housing in the Jackson Purchase Cultural Landscape Region, 1900 to 1960 (Rachel Kennedy, ed., Kentucky Heritage Council, 2006), available for download at <http://www.heritage.ky.gov/NR/rdonlyres/69811BB7-B64C-43E7-AC2B-C7A83390E09D/0/HouseinaBox.pdf>.

foursquares have a strong association with the Craftsman style, but also have Colonial variants. The foursquare house at MN 564 (Figure 102), for example, has the classical styling characteristic of Colonial Revival on the front porch and main entryway. The house nonetheless retains some feeling of the Craftsman style, mainly through form.



Figure 93: MN 328, George Dant house, Dant, 1936. See also Figure 94.



Figure 94: MN 328, detail of mantle. See also Figure 93.

SIX-ROOM COLONIAL



THE REMBRANDT is an unusually well arranged Dutch Colonial house. It has many special features not generally found in houses of this price. It has a charming entrance that gives an atmosphere of welcome. It has Colonial windows with divided lights above and one light below. French windows in the sun room. Add to this the white siding and contrasting red or green roof with the red brick chimney and you have a home that is sure to charm the most critical.

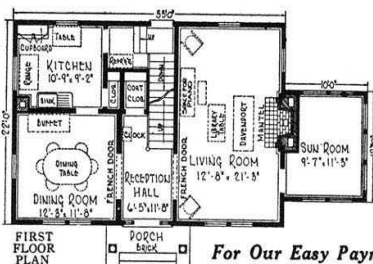
The interior is cleverly planned. While it has the latest conveniences, the price is unusually low. Why? Because of careful planning and no wasted space. If a house of this size meets with your requirements, you will make no mistake in selecting the Rembrandt.

FIRST FLOOR

The Reception Hall. Entry into the reception hall reveals the splendid character of this Dutch Colonial home. An open stairway leads to the second floor. To the left of stairway is a coat closet with pole for coats and a hat shelf, accommodating a large number of guests' clothes. A grandfather clock can be set along the left wall. On each side of this reception hall are wide casement openings giving an excellent view of the large living room and the dining room on the opposite side.

The Living Room. To the right of hall you enter the living room, which is of the proper proportions to accommodate its furnishings to the best advantage. It is unusually large for a house of the size of the Rembrandt. See the floor plan. Almost directly opposite the wide casement opening is a brick mantel which is the central feature. All furniture may be grouped to your liking, as the space is ample. Windows on three sides afford plenty of light and air, making a cheery room.

The Sun Room. A French door opens into the sun room from the living room if C321SA is ordered. Seven large windows flood this room with sunshine. Tastefully furnished and draped, it can be made the chosen spot in winter or summer.



FIRST FLOOR PLAN

Honor Bill
The Rembrandt
"Already Cut" and Fitted
C321SA Price with Sun Room, \$2,647.00
C321SB Price without Sun Room, \$2,393.00

The Dining Room. To the left of the hall is the dining room. It is of good size. Windows on two sides give the desired light and ventilation.

The Kitchen. From the dining room you pass a swinging door into the model kitchen. Here the sink, the kitchen cabinets, the pantry closet and space for stove and table have been arranged with a thought to save the housewife (or her errand) many steps each day. A high sash gives plenty of light over the range and sink. The rear entry provides space for an ice box, which can be iced without ice man tracking the kitchen floor. To the right are stairs leading to the basement and to the left is the grade door to yard.

SECOND FLOOR

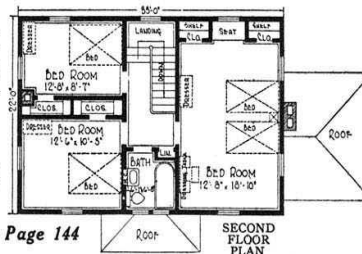
The Bedrooms. The stairway hall has a good size window at the landing. A short hall connects with all bedrooms and bath. On one side is the main bedroom of large size which accommodates twin beds, dresser, chiffonier and other furniture. Two closets are at one end of room. Between the closets and underneath a window is a built-in seat, with chest underneath. There are two other bedrooms, each with clothes closets. Ample ventilation and light are assured by the correct number of windows in each room. Close to the bathroom and handy to the bedrooms is a linen closet in the second floor hall.

The Basement. Room for furnace, laundry and storage. Height of Ceilings. Basement, 7 feet high from floor to joists, with cement floor. First floor, 9 feet from floor to ceiling. Second floor, 8 feet 7 inches from floor to ceiling.

What Our Prices Include
At the prices quoted we will furnish all the material to build this six-room colonial house, consisting of:
Lumber; Lath;
Roofing, Oriental Slate Surfaced Shingles, Guaranteed for 17 Years;
Siding, Clear Cypress, Bevel;
Framing Lumber, No. 1 Quality Yellow Pine;
Flooring, Clear Grade Yellow Pine;
Porch Ceiling, Clear Grade Yellow Pine;
Finishing Lumber; High Grade Millwork (see pages 108 and 109);
Interior Doors, Two Cross Panel Design of White Pine with Fir Panels;
Trim, Beautiful Grain Yellow Pine, Birch Stair Treads and Rails;
Mantel; Seat;
Kitchen Cabinets; Medicine Case;
Windows of California Clear White Pine;
40-Lb. Building Paper; Sash Weights;
Eaves Frough and Down Spout;
Stratford Design Hardware (see page 120);
Paint for Three Coats Outside Trim and Siding;
White Enamel Finish for Trim in Living Room and Hall;
Also for Stair Risers and Balusters to Landing;
Mahogany Finish for Doors in Hall, Stair Treads and Rails;
Shellac and Varnish for All Other Interior Trim and Doors.
Complete Plans and Specifications.
Built on a concrete and brick foundation and excavated under entire house.
We guarantee enough material to build this house. Prices do not include cement, brick or plaster.
See description of "Honor Bill" Houses on pages 12 and 13.

OPTIONS

Sheet Plaster and Plaster Finish, to take the place of wood lath and plaster, with sun room, \$167.00; without sun room, \$158.00 extra. See page 140.
Storm Doors and Windows, with sun room, \$108.00 extra; without sun room, \$77.00.
Screen Doors and Windows, galvanized wire, with sun room, \$60.00 extra; without sun room, \$48.00.
For prices of Plumbing, Heating, Wiring, Electric Fixtures and Shades see pages 138 and 139.



SECOND FLOOR PLAN

Can be built on a lot 50 feet wide with sun room, and on a lot 40 feet wide without sun room.

This house can be built with the rooms reversed. See page 3.

For Our Easy Payment Plan See Page 144

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See Interior Views of The Rembrandt Home on opposite Page

Figure 95: "The Rembrandt," Sears home, 1921-26, from <http://www.searsarchives.com/homes/1921-1926.htm>.



Figure 96: MN 263, 1930s-40s, Loretto.



Figure 97: WS 770, Oakie & Kathryn Graham house, 1939, Mackville.



Figure 98: MN 9, Holy Name of Mary Church Rectory, Calvary, 1938.



Figure 99: WS 349 & 350 (Figure 100), 1930s-1950s, Fredericktown. These two houses were both moved to this location from Fort Knox after World War II in the late 1940s by Colonel Everett Mudd. The structures were apparently built for housing for the War effort at Fort Knox, and then surplused after the war. WS 349 appears much as it did during its tenure at Fort Knox: a utilitarian structure with some elements of Colonial Revival and Arts and Crafts styling. Its neighbor, WS 350, below, is just barely recognizable as a related structure.



Figure 100: *WS 350. At some later time after the move from Fort Knox, this house had a front porch added and was completely encased in brick, probably in the 1960s or 70s. This has had the effect of giving the structure over almost completely to Colonial Revival style, and giving it something of the appearance of a Ranch house, although it retains its basic center door, five bay form. The two houses share a common double garage, built in 1949 (Figure 101).*



Figure 101: *WS 349-50, shared garage, 1949. Built at the time the two houses were moved here from Fort Knox, the garage has no particularly stylistic details beyond the 6-pane window sash on the front gable. See also Figure 99 and Figure 100.*